

but no music in the book. It is very interesting from the historical standpoint.

BOTKIN, B. A. *A Treasury of American Folklore*, The Crown Publishers, New York, 1944.

This is a collection of folk songs, stories, and miscellanea. It is a wonderful book to acquaint the neophyte with our American folk heritage.

GUTHRIE, Woody. *Bound for Glory*, E. P. Dutton and Co., Inc., New York, 1943.

For those acquainted with Woody and his songs. It is an autobiography with no songs other than a few isolated verses. To me it was a very depressing book, just as Woody's life has been; there is little about music in the book, but a lot about what made Woody the kind of person he is.

IVES, Burl. *The Burl Ives Song Book*, Ballantine Books, New York, 1953.

The latest song book I know of, comes in a "super" model for \$5.00, and the proletariat version for 50c. Ten pocket sized model I should say would be a better buy than the big book, but do as you please. There are 115 songs in the book, it says on the cover, and a very good historical synopsis of folk music.

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ALBUM OF ISRAELI DANCE RECORD. Israel Music

Foundation, 731 Broadway, New York 3, N.Y.

The music in the new record album, according to the Israel Music Foundation, is a collection of Israel's most popular folk dance music and was recorded by the Israel Folk Dance Orchestra with vocals in Hebrew by Martha Schlammé, soprano, and Mort Freeman, baritone. Repertoire was chosen by Mrs. Dyora Lapson, who also prepared the booklet of dance instructions.

Included in the collection, also available on a single LP disc, are "Bo Dodi" (Come, My Beloved), a courtship dance reminiscent of the wooing customs of Biblical times; "Lech Lamidbar" (Let's Go To The Desert), set in the pioneering life of modern Israel, echoing the Psalms, and "Ken Yovdu" (Thus Will They Perish) the Song of Deborah, prophetess of her people. Also included are several harvest dances expressive of the feeling of thankfulness that prevails at harvest time.

In addition to the 6 sides included in the album, the Foundation has also released a single 10" record with two Israeli folk dances for couples; "Mehal Hagat" (Wine Pressing Dance) an instrumental number and "Hava Netze B'Mahol (Come, Let Us Dance). Records are available through retail record shops.

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WASHINGTON INTERNATIONAL TRADE FAIR



The Philippine group who presented songs and folk dances at the Washington State International Trade Fair in Seattle.

June Loesch

Twenty-three nations from the Pacific Rim displayed their finest art wares, crafts and manufactured items at Seattle's Third International Trade Fair, February 8 through 24. The countries represented included India, Burma, Pakistan, Ceylon, Samoa, Hong Kong, Indonesia, Thailand, Viet Nam, Korea, Japan, The Philippines, Hawaii, Alaska, Mexico and the South American countries. Forty thousand people attended the Fair to see the wares of these various nations colorfully displayed in 145 booths.

The Ambassador's Preview, held opening night, was highlighted by the appearance of four couples of Philippine dancers performing the favorite bamboo dance "Tinikling," and the first public presentation in the U.S. of "Soga No Taimen," a Japanese Kabuki dance drama. Dancers from Madame Fuku Nakatani's Hatsune Kai, a classical Japanese dance school, presented "San-ba-so" as part of this performance.

An International Garden of Friendship was dedicated at the Ambassador's Preview, in which was mingled the soil of the many nations of the Pacific. Each gift of soil was presented by a citizen or friend of the nation represented. Governor Arthur B. Langlie, spaded the soil, and then the bearers planted the flag of their nation in the garden. It was at the International Garden of Friendship that the programs were held each night of the Trade Fair.

South Pacific night was high-lighted by the presentation of a Korean folk dance "Chu-nan-san-kud" and several Samoan songs and dances including a knife dance by the son of a chieftain from Manua Island. One thousand pairs of Korean Wang Gu slippers were also given away to the women attending the Fair on this night.

Miss Kusum Thakore, an exchange student at the University of Washington, and her partner performed several folk dances from India on India Night. An international fashion show was also included on the program.

China Night at the Fair featured the traditional Chinese Lion Dance and a Chinese Fan Dance by seven young girls in costume, each with two fans.

In addition to their Kabuki play on opening night, the Japanese had a full program of dances for Japan Day. These included a folk dance "Haru same" and two classical dances "Sazuma dome" and "Hanetsuki Komuro."

By popular demand, the Philippine group repeated the

bamboo dance on Philippine Island Night as well as dancing "Arewana," "La Jota" and a pot pourri of folk dances and songs.

Dances were also presented on Hawaiian Night and an international dance club, The Folklanders, represented the Mexicans with "Jarabe Tapitio," "Caballito Blanco" and "Las Altenitas."

9TH ANNUAL BARRINGTON FESTIVAL

The Swedes opened the Barrington Folk Festival which was held in the High School Auditorium on February 27th. They presented the Swedish Schottische, Vastgota Polka, Vava Vadmal and Oksdans. They were good but not spectacular. On the whole they presented a very folksy picture and were enjoyed by all.

Dr. Lyman's English Morris Dancers from Fort Madison, Ia. were as cute as they always are, performing with ease and grace the various Country and Morris dances, Lads-a-Bunchum, New Castle, Christ Church Bells, and the Flamborough Sword Dance. They were particularly good in their Ozark Mountain Clog Square.

Pat Roche's Irish dancers, wearing green and orange, were very well received. The group consisted of kids in their early teens and you should see their feet go! They were really good!

The Mazur dancers from Milwaukee were terrific. Can those kids dance! The audience was spellbound especially in the group of Goral (Mountaineer) dances. You could hear the people everywhere "ahing and ohing" as the dancers went through the very difficult routines without a flaw. Professor Sokolnicki can justly be proud of his kids.

On the other hand, the Ukrainians, a group composed entirely of DP's were a little disappointing. They seemed to lack the fire that is so typical of Ukrainian dances in all numbers except possibly the "Zaporozhec." The girls were pretty and graceful. But the dancers seemed to leave an impression of ballet, more than folk dancing. Their foot work was good, but somehow there was a definite lack, especially when one compared them with the terrific group from Hamilton, Canada. They performed Grechaniki, Zaporozec, Hopac and Metelycia.

The India dancers from Elgin, Ill. were colorful, beautifully costumed and danced with wonderful precision. However, here, too, you lost the feeling of watching a folk dance. Their performance smacked of Hollywood and any minute you expected a couple of singers to emerge and burst into a song from "Rose Marie."

The program ended with the Barrington High School Dancers performing American Squares and Round dances, very well indeed. All in all the program was good and Truman Chiles and his dancers can chalk up another success.

Emily Czernek reporting.

THE BAKERSFIELD FESTIVAL

The Circle Eight Folk Dance Club of Bakersfield was host to the Area Festival of the California Folk Dance Federation on February 27th. The colorful event was held in the beautiful Harvey Auditorium before a full house.

Because of the lack of a large dance floor with spectator accommodations, the festival, which is the club's Seventh Annual, was planned as a theatrical production. After the exhibitions the huge stage was turned into a dance floor where folk dance enthusiasts enjoyed a lively program of Federation dances till eleven p.m. Folk music was another attraction of the festival rendered by the high school and college orchestra and glee club.

The program was made up of groups employing about 125 dancers. Eleven were out of town groups and four were local. The following out of town groups participated: 10

The Salinas Lariat Swingers who danced in "Black Light" the "Heaven's Whirl," a square dance; The Terpsichoreans of Los Angeles did "Montmartre After Dark"; Pasadena's Jarabe Club presented La Chilena; Edith Stevenson and her group from Los Angeles performed the South Spanish "La Farruca"; The Fresno Council Workshop danced the Ukrainian Grechaniki; Yula was danced by the Gandy dancers from Santa Monica; The Yemenite Dancers from Los Angeles did a medley of Israeli dances; the Fresno Frolickers in Haken Laendler; Nightmare, a fantasy, was exhibited by fifty members from clubs around the small community of Three Rivers. In addition Madelyne Greene and Bill Roberts from San Francisco favored us with Accordion Serenade and the Polish Mazur. The local exhibitions consisted of American Squares by the Teen Twirlers and the Wagonwheelers. Mission Waltz, a composed round dance was done by the Ronudaliers.

Our own Circle Eight Club was second to none in its presentation of the Hungarian oborzo with a wedding scene as a prologue. About 35 dancers took part in it.

After the festivities at Harvey, the dancers, including many people from our big audience, went to the Woman's Club where refreshments were served and dancing continued until 2 a.m. Bakersfield and Circle Eight Club were highly praised for their genial hospitality.

Helen Hicks reporting.

NIPPON DAY IN L. A. AT INT. INSTITUTE

The Los Angeles International Institute sponsored a "Hina Maturi" (Girl's Doll Festival, usually held on March 3), and a "Tango-no-Sekku" (The Festival for Boys, usually held on May 5), on March 7th. It was an afternoon to be remembered.

A beautiful doll collection, precious family possessions, was displayed. Seldom do the dolls leave their homes. They were set up on several different levels tapering at the top with an emperor and empress doll. The Peach blossom, which symbolizes happiness in marriage, decorated the doll display. The blossoms signify softness, mildness, peacefulness. Many marriages take place on the day of the Doll Festival.

Out in the Patio, which is in the center of the Institute, great paper balloon cars were floating high in the breeze, symbolic of Boys' Day. "Tango-no-sekku" means "First Day of the Horse". The horse stands for manliness, bravery, strength, attributes desired in boys. This festival is also known as the Iris Festival. During that day the oya bathe in an iris-soaked hot bath, which is said to make them strong.

The afternoon's treat was Kimio Eto, the foremost Koto player and composer of Japan. Mr. Eto is blind but when he plays his face lights up from within so that he is beautiful to see as well as to hear. The Koto is ancient in origin, a long, narrow, flat stringed instrument resting horizontally on a specially made frame behind which the musician is seated. He skillfully plucked airs of classical traditions as well as his modern creative compositions. His "Foster Melody" was a delight to occidental ears. Playing with him for one of the numbers was a group of pupils he has been teaching this past year in the Los Angeles area. There were solo and group dances and an Obi demonstration. All in all it was a most memorable afternoon.

Pat Parmelee

MADELYNNE GREENE'S CONCERT

The Festival Work Shop of Madelynne Greene will present their concert on May 22 at 8:30 PM at the Marines Memorial Theatre of San Francisco. For further information contact Madelynne at 451 Kearny St., San Francisco.